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What Is Creative Expression?

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TO GAIN a clear idea of what creative expression tries to do for the student it might be well first to state what it does not claim to do. A course in creative writing, or expression, is not primarily concerned with preparing a student for a literary career. Such a statement is not intended to mean that the material which is written in such a class is not literary, for it frequently is just that. But the teaching is directed toward a different goal, and short stories, poems, essays, and plays are but the by-product. *The goal toward which a creative expression teacher is continually striving is the development of a thinking brain on the part of the student.* To accept this basic idea might well be preliminary to applying any of the teaching devices used in such a class.

Teaching creatively is not a game whose rules may be easily explained and followed, but rather a scientific experiment whose final outcome is not yet known. And since the whole matter is still in the preliminary stages, a too rapid standardization of the methods used is to be avoided. Until a com-

pleteness of understanding and sympathy has been reached, it might be well to regard such a class as a laboratory where experiments are tried out and recorded. Creative expression, in my own opinion, may be an extremely important development in education and yet I do not wish to see it adopted too hastily nor applied too uncritically. More schools, however, should put the matter to the test. In that way only will its truth or defects be demonstrated.

But granting all this, how does a teacher develop in a student a thinking, creative mind? How does a thinking mind act? How is mental energy to be measured? These questions must be answered before educators in the best sense of the word will be willing to accept a subject as new and untried as creative expression.

Perhaps a brain may be conceded to be thinking when it is able to form an opinion or judgment on any matter whose basic facts are consciously known. For example, it is probably safe to assume that a child is thinking when it can express a sensible decision for itself, when it can ask an intelligent question, or state a reasonable doubt.

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But the brain's activity manifests itself, also, in its ability to visualize both what is presented to it through the senses and what is brought to it through the imagination. This power of the thinking brain has been much neglected in our traditional methods of teaching. In fact, at times, imagination has been penalized by the undue emphasis which has been placed upon memorizing. Then of equal importance is the ability of the human mind to experience vicariously emotional states not known directly to it in a physical sense. This third power of the brain is best observed in school in the student's ability to interpret literature, music, art, and history. The fourth manifestation of thinking ability is the urge to create, to act, to compose, to invent. To be concise, a thinking mind can not only retain the facts with which it is confronted, but it can visualize the scenes involved, it can feel the emotional import of what it has learned, and as a final test it can create new forms of expression because of the knowledge it has acquired.

To understand the complicated courses of study which have gradually accumulated in schools requires a bold sweep of imagination, yet students have mainly relied upon memory. What can an unimaginative brain do with the abstract parts of mathematics, the dramatic scenes of history, the logical rules of language, poetry, or the daring guesses of science?

The Spartans would have accepted our American educational ideas as being correct in principle if not in application. They would merely have directed them toward militarism rather than toward business efficiency as we have been prone to do. For the Spartans were utilitarian, relying upon propaganda and slogans to carry forward their purposes, even as you and I. But the Athenians would have had no taste for our practices. Theirs was a creative educational ideal, forward-looking, un-

bound by traditions. They were mentally alert, curious, experimental, imaginative. Theirs was a growing, vital sort of education and they did not fear whither it might lead them. They peopled the earth, air, and sea with beings born of their own imaginations: centaurs, satyrs, snake-haired women, harpies, winged horses. And they imagined unheard-of beauty, too, and always in front of them shimmered the ideal of a perfect state, of a completely satisfying existence. That they were unable to attain to all their ideals is beside the point. They at least had a vision to live by.

Education, with us, too often rests the case when the evidence is all in, whereas then is the time for real teaching to begin. In a court decision, justice depends not merely upon the facts, but even more upon the interpretation of the facts. When the facts are known, the educational cards are on the table, but the game is not yet played. The chief part of the learning process begins with sifting of facts, forming of judgments, and coming to conclusions. Even then the supreme teaching effort has scarcely begun. There must yet come a reconstruction of the material in the learner's mind, a reliving of the scenes involved, a testing of its real assimilation.

To illustrate. A child-mind learns the fact: Hannibal crossed the Alps. This is not educational in itself for the memory will discard the fact, unless it is pegged down in some way, in a very short time. If the fact about Hannibal is to become vital, there must be more to the teaching process than just the emphasis upon the retention of the fact by the student's overworked memory. Here is the chance to give creative exercises:

Write a description of Hannibal's march.
Make the reader hear the crunching of the snow, the trumpeting of the frightened war-elephants, and the cracking of the whips of the drivers of pack-animals.

Let a little mountain boy tell what he saw the day the soldiers of Hannibal passed his home.

Tell the life-story of one of Hannibal's elephants.

Write a poem about the little flower which lay sleeping under the snow as the elephants tramped over it.

Dramatize the scene in which the soldiers catch their first view of the plains of Italy. Such teaching is creative for it appeals to memory, imagination, emotion and judgment.

From a mere fact, dry, lifeless, soon to be forgotten, the sentence, Hannibal crossed the Alps, becomes the germinating seed of creative thinking, later to develop possibly into a sonnet, a drama, a biography, a theory of war or government, a work of art, or a scientist's dream.

The human mind is too prone to store its facts in pigeon-holes. But all knowledge is one. A thinking, creative brain rejects all barriers which seem to separate areas of learning.

I but open my eyes,—and perfection, no more and no less,

In the kind I imagined, full-fronts me, and God is seen God

In the star, in the stone, in the flesh, in the soul and the clod.

Thus Browning sees unity in the world about him. But a plow-horse mind, heavy with facts, cannot jump the barriers which are easily surmounted by the winged horse of imagination. Childhood has a right to live in its imagination, and to be taught how to strengthen its powers of intuition.

The imagination is not only a guide into the unknown of science but it is also quite often the inhibiting force, the good angel, in behavior. So powerfully can imagination forecast consequences of our actions that we are sometimes persuaded by it not to follow vagrant impulses. In fact, the chief difference between an irresponsible nature and one which measures the result of its actions, lies perhaps in a difference in imagina-

tion. An impulsive personality does not visualize nor foresee the consequences of its acts. Here again is a reason why education should train the whole mind of the child, and not merely crowd its memory. Sometimes, in fact, educators seem too ready to regard a child's mind as a sort of traveling bag into which must be crowded every fact that he may require in a lifetime. And yet we know that life cannot be lived like that, all at once. The difficulties which the adult will meet are more likely to be solved by a mind trained to think than by one which is stored with half forgotten irrelevancies. Why hurry so when scientists admit that the brain is capable of growth throughout life? So exaggerated has become this worship of the fact, as such, that in spite of all the attention given to facts, they themselves are no longer highly regarded.

The law of life is toward expression. The plant expresses itself in bud, flower, and seed; the animal, in offspring. Man, alone, may express himself in ideas, and in proportion to his ability to give such expression to his ideas he finds satisfaction in life. Self expression cannot be done away with. In subterranean caverns, blind crickets chirp, and from the grayest of prison walls came the marvelous stories written by O. Henry. Homer, although blind, saw the siege of Troy and the wanderings of Ulysses. Through the eyes of his own creative imagination, man has been able to penetrate the fog of fear, and of ignorance, and of helplessness.

These are the goals of a teacher of creative expression: to develop in the child-mind a sane, well-balanced personality, and a mind encouraged to think without fear of consequences; an imagination vivid enough to visualize both past and future; an emotional nature taught restraint and sympathy. If from such a class in creative writing literature results, then well and good. But such a result should not be demanded as justification

Some Poetry Writing Experiences in the Third Grade

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L OIS waited until the children had been dismissed; then came up shyly and slipped a rather grimy paper on the desk and ran quickly after the others. She had written a poem (the first of many), and so far trusted me that she wanted me to read it, although her entreaty at the bottom of the page — "Please do not correct my language" — bore testimony to the fact that I had been known to be critical. The poem was poor and halting; it lacked rhythm; but even these faults had failed to conceal the child's true appreciation of a glorious autumn day, and her wish to say something beautiful about it.

Then, as frequently since, the question arose in my mind: How can we help children to be aware of the fundamental elements in poetry without destroying the urge which prompts children to write spontaneously and without self-consciousness? Attention to this problem over a period of several years has not solved it, but it has helped to isolate some procedures which have been effective in directing children's efforts at writing poetry.

It is readily accepted that as a background for writing, the child must hear and read much good poetry. Enough work has been done in determining children's choices in poetry to predict with some certainty which poems will have appeal for children of different ages. Children should hear many types of poetry, — fanciful, lyrical, narrative, humorous, and others. They should hear many rhyme and rhythm schemes, until they have considerable "poetry experience."

After a familiarity with many poems

and types of poems has been achieved, some analysis of the elements or characteristics of a poem is possible without detriment to the child's interest. The leading question, "What makes a poem for you?" will elicit many responses which can be discussed and used to formulate definite criteria by means of which children can judge poems. Among common answers are the following: "Poems are like music." "They rhyme." "They swing along." "They have pretty pictures in them." "They can be funny." "They have a special idea sometimes." Examples of poems predominantly rhythmical, descriptive, imaginative, or narrative can be found in the child's previous poetry experience, and used to illustrate and emphasize these elements. Here is the place for developing the understanding that rhyme and rhythm alone do not make poetry. Examples of doggerel (we whisper it!) from magazines or local newspapers can frequently be read, criticized, and used to strengthen a sense of discrimination as to what really makes a poem.

The fact that a child has learned to distinguish between good and bad verse, even when he can give reasons for his discriminations, does not guarantee an ability to write poetry. Although some of the most effective lessons in writing poetry doubtless grow out of a spontaneous interest aroused by some unforeseen incident, it is possible to outline procedures in order to make the most of these situations when they do arise. Questions which are frequently asked in connection with procedures actually used in the conducting of poetry writing lessons include: "How do children get ideas for

poems of their own?" "Are there any definite ways to give children a feeling for rhythm and rhyme patterns in their writing?" "To what extent is it possible or desirable to have all children writing poetry?"

The following discussion of these questions is based on the study of one series of poetry-writing situations at the University Experimental School, and no claim is made for the universality of the effectiveness of the procedures mentioned. It is hoped they may be suggestive.

Frequent quotation or reading by the teacher of poems which are suggested by topics in art, music, or science, as well as in literature, helps to keep children alert to the poetic expression of ideas. Posting of poems on the bulletin board is also helpful. Making the most of children's own fancies, such as, "The wind is boxing with the trees today," or, "The woodpecker sounds like a wireless operator," by encouraging the child and giving him an opportunity to write a poem as the ideas are expressed, is a sure means of encouraging self-expression. An occasional few minutes spent in discussing a question like, "What does the wind remind you of as it whistles around the corner?" will bring out interesting metaphors which can be expanded into poems.

A feeling for rhythm and rhyme can be achieved by definite teaching procedures. These would doubtless be decried by the free-verse proponents, but have proven successful in the author's limited experience. When the first line or lines of a poem have been decided on, they are read aloud until the rhythm scheme is established in the child's thinking. The rhyme scheme is decided on, (shall we have every two lines rhyme, or every other line, or only the second and fourth?), and possible rhyme words are listed. Those which are not considered pertinent are crossed off. For example, when finding a word to rhyme with

"soap" in "She can make a batch of soap," the words "rope," "mope," "dope," and "elope" were considered before "hope" was finally chosen. The third step consists in fitting the idea and the rhyme word into the rhythm scheme. This frequently necessitates a search for an acceptable synonym with the proper syllabication. In the case of one poem, the words "pretty," "handsome," "graceful," and "beautiful" were considered before "lovely" was chosen. "Beautiful" was immediately rejected after one oral reading because "It didn't fit at all." One child's appeal to the class to help him find a "la-la" word to go with "towers" in "My Castle," is indicative of the child's own attack on this problem. This part of the lesson provides splendid opportunity for enlarging the vocabulary by teaching synonyms, and pointing out their different shades of meaning.

Basic to any child's writing a poem is his acceptance of poetry as a legitimate and desirable means of expression. Poetry is not "silly" to children whose background has been rich in poetic experience, and who meet fine poetry daily. The question for the child becomes not, "Shall I write?" but "What shall I write?" and "How well can I write this?" Holding a child to the best work of which he is capable, and then recognizing the merit in his achievement by posting his poem, putting it in the class poetry book, or submitting it for publication in the school paper, or even the local paper, is a good, though extrinsic, motivating device. Letting a child participate in writing a composite poem, and pointing out clearly to him the steps in writing, helps the less self-confident pupil. After the children in the class have decided that they would like to write poems "alone" it is taken for granted that everyone will have something to contribute at the end of the period. The establishment of the attitude that it is a privilege and not an obliga-

tion to write gets rid of the coercion which has been known to attend poetry-writing lessons. Probably at no time will every child be able to submit something praiseworthy, but an acceptable accomplishment on the part of from eighty to ninety per cent of the class, which has been a not unusual achievement with third grade groups under the author's observation, indicates that the ability to write poetry is not limited to so few as is commonly claimed. It would be foolish to deny that some children have outstanding ability, and that some will never be able to think poetically, but in the light of this particular study, it does seem that more children might know the joy of creative writing if their efforts were more carefully and constructively guided.

Several poetry-writing experiences, together with some of the results achieved by third graders, are described below. The poems are representative.

A beautiful windy autumn day was chosen for the reading of autumn poems. Among the poems read were "October's Party," and "Come, Little Leaves," by George Cooper, "How the Leaves Came Down," by Susan Coolidge, Stevenson's "Autumn Fires" and "The Mist and All," by Dixie Willson.

The suggestion of one child that it would be fun if we could write fall poems was greeted with approval by the class, with the result that about ten children had written individual poems by the end of the class hour (about thirty minutes).

A similar lesson growing out of the reading of frost poems resulted in some definite poetic achievement from eighteen of a class of twenty-one. The poems read were "Winter - Time," by Stevenson, "The Frost," by Hannah Flagg Gould, and "Jack Frost," by Gabriel Setoun.

A list of frost-pictures which children had seen on windows was used as a basis for the composite poem given first below, as well as for individual poems,

some of which are given.

FROST SECRETS

I saw the trees and mountains
In coat of silver mail;
I saw three bubbling fountains
And many ships a-sail.

I saw a fairy city
Built on a snowy plain.
These all looked very pretty
Upon my window-pane.

—THIRD GRADE.

FROST-CANDLES

Frost candles on my window-pane
Are darkened through the night;
But in the morning sunshine comes
And makes them flame with light.

WINDOW-PANE PICTURES

I saw springs, rivers, ponds, and lanes;
Cats, dogs, and horses with silvery manes,
These and more on my window-panes.

I saw the February snow;
And everything was bending low
As all the winds did blow and blow.

The class poem above was set to music with the help of the music teacher. Doubtless her help and encouragement was responsible for poems written after hearing McDowell's, "To a Water-Lily," and Pierne's, "Parade of the Lead Soldiers."

Frequently a poem with which a child is familiar furnishes an idea or rhyme scheme which he would like to use. Plagiarism should, of course, be discouraged from the first, especially in the appropriation of ideas. Practice with familiar rhyme schemes, however, often helps to promote facility in using poetry forms. Writing additional verses to songs, especially where the repetition of a refrain makes the addition of few new lines necessary, is a helpful and interesting device to help make children feel at ease in writing poetry as well as prose. The writing of new stanzas for "Billy Boy" proved a very enjoyable experience for one third grade group.

Imaginative poems written by individual children during their free activity

Factors Influencing Pupils' Reading of Library Books

A Baltimore Book Survey 1931-33

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WHY DO certain public and school library books circulate frequently while others seldom move from the shelves? Librarians are interested in circulation data as an expression of the popularity of the books they lend to the schools. Teachers are concerned with the "dead" books that take up space and leave an avid reader without a new book when he has finished the "live" books in the public library classroom collections. The desire to know the why behind circulation figures led the writer to initiate a book survey in Baltimore in 1931.

The survey proposed to investigate: (1) the intrinsic factors which make a specific book satisfying to a reader of a known age and level of school success; (2) the circumstances which make a specific book satisfying to a given reader; (3) the means available to teachers to secure adequate use of the book collection; and (4) the consistency between adult and child reaction to the books found popular or unpopular with children.

In a day of reduced book budgets it would be highly useful to have a genuinely "safe" basis for deciding what books to buy, what books to duplicate, and what books to rebind. Perhaps such a basis can be found in the answers to these questions.

*To Dr. John L. Stenquist, Director of the Bureau of Research, the writer is especially indebted for the cumulative reading and intelligence test data which have given objective solidity to this study, for the development of the modified Hollerith card which reduced manual tabulations close to zero. To Dr. David E. Weglein, Superintendent, and Dr. Joseph L. Wheeler, Librarian, thanks are due for administrative assistance. Likewise grateful acknowledgment is made to the cooperating principals and faculties in Public School Nos. 2, 3, 4, 6, 10, 11, 13, 14, 20, 22, 23, 24, 25, 27, 32, 33, 34, 35, 38, 40, 41, 42, 44, 45, 47, 48, 51, 53, 55, 60, 61, 64, 65, 68, 69, 71, 72, 74, 76, 80, 83, 84, 86, 90, 93, 94, 98, 99, 208, 212, 213, 215, 218, 220, 222, 223, 225, 230, 231, 232, 233, 234, 235, 236, 243, 255.

1. What is the most popular and what the least popular book at any grade level among pupils in Baltimore?
2. What is the range of mental ages to which this book appealed? What the most frequent age? What is the range of chronological ages to which the book appeals? What is the most frequent age?
3. What is the range of silent reading age to which this book appealed? What most frequent?
4. What means of interesting pupils in the books were most frequently used by the teachers? Were these consistent with the intrinsic values of the book as analyzed by teachers?
5. What relationship exists between the intrinsic values of a book and what pupils like about the book?
6. What relationships exist between what the teacher does with the book before and after children read it, and what the pupils like about the book?
7. What influence on pupils' reactions has the physical make-up of the book exerted?
8. What relationship exists between pupils' and teachers' reactions to the physical make-up of a book and a critical evaluation by bookmaking and graphic art experts?
9. Are there "live" books and "dead" books in the Baltimore collection?
10. Are there any "live" books killed by what teachers and pupils do with them?
11. Are there any "dead" books brought to life by what teachers and pupils do with them?
12. Is there such a thing as a level of reading taste in any specific school?

What may explain this?

13. What physical factors count most with teachers, with pupils, and with bookmakers?¹

Method of collecting data.

In order to collect the necessary data upon which the above problems might be solved, four report blanks were prepared: (1) a general inventory to locate the books which circulated most frequently and the books which circulated least frequently in any grade, with a check list of possible reasons; (2) detailed report by individual teachers on books in the collection to which pupils responded favorably or unfavorably; (3) check list used by readers commenting on books liked best or least; (4) aspect of literary experience in a given book.

Size of investigation.

Participation in the survey was made entirely voluntary with teachers and principals, the only motivation to co-operate being their genuine interest in the problem and the ease with which they could help accumulate the data. Fifty schools involving 11,387 boys and girls and 258 teachers sent replies to the general blank on the most popular and the least popular book during the school year. In 1931-32 this report was confined to the 500 books in the Pratt Library classroom collection. Teachers, especially invited by the writer² located in twenty different schools submitted detailed reports of means used to interest pupils in books, of procedures used to capitalize individual reading, and pupils' and teachers' reasons for liking or disliking books. These reports gave, in addition to a scattering over the entire Pratt Library classroom collection, some 498 titles which the pupils had read from school, branch, or home libraries.

¹ More specific information on this investigation may be obtained from the author.

² The selection of these 105 teachers was made with the cooperation of the members of the School and Public Library Committee: Eva S. W. Hall, Mary S. Wilkinson, and Pauline MacCauley of the Public Library and Mary A. Adams, Marie E. Wallace, and Angela M. Broening, chairman, of the Public Schools.

Treatment of data.

The replies of the check sheets were punched on Hollerith cards made to cover the items. The cards were sorted to answer the questions raised above. Certain information on the Reader's Check List, such as reading grade level and I.Q. were written in by the teacher after the reader had turned in the blank. A further analysis was made of the most popular books: their literary values for children being analyzed by 151 teachers in the writer's Johns Hopkins University course in children's literature, and their physical make-up appraised by experts in the graphic arts involved in book-making.

Results.

- I. The most popular books include titles that teachers and librarians want boys and girls to read and titles of less literary or social value. Some of these books are in poor editions and others in excellent editions. Some of the books are graded as "difficult" reading, others as "easy" reading.
- II. The reasons, in the order of frequency, given by teachers and pupils for liking specific books are:
 - A. By teachers: plot, size and kind of type, appearance of page, easy reading, pictures, verbal magic, cover, and difficult reading. (Ranked in order given.)
 - B. By pupils: plot, easy reading, pictures, size and kind of type, verbal magic, cover, appearance of page. (Ranked in order given.)
- III. Means used to interest pupils were reported in the following ranks as to frequency of use: discussing background (21%); displaying books (16%); no introduction, pupils selected books from collection (8%); recalling books by same author (7%); setting up activities which call for books (5%).

- IV. Follow-up of independent reading included in the order of frequency of use: book programs (32%); informal discussion (22%); telling interesting parts (11%); reading interesting parts (14%); contributing relevant information to school subjects (7%); card files (1%); dramatizing (1%); purchasing book (2%).
- V. Pupil reaction on the Reader's Check List occurred with the following frequency. In interpreting these data it is well to note that the pupils were invited to help librarians and teachers to buy the books the boys and girls liked by filling in the Reader's Check List for *any* book they wanted to recommend. Their participation was entirely voluntary.
 - A. Choice of books: yourself (63%); friend (24%); teacher (12%); librarian (1%).
 - B. Reason for liking book: action (46%); character (35%); style (31%). (Some pupils voted for action and character.)
 - C. What book makes reader feel like: telling friends (51%); reading another book (30%); going somewhere (13%); making something (7%); writing something (3%). It is interesting to note that what the pupils like to do best the teachers used as the second most frequent follow-up of library reading. It would seem that creative conversation and creative reading, the most life-like adult reactions to books, are the pupils' favorite reactions, too.
 - D. Give book to: person liking exciting story (29%); traveler (17%); person liking funny story (15%); sick person (9%).
 - E. Type of favorite reading: adventure (47%); fairy story

(26%); make and do things (24%); funny book (22%); real person (13%); true event (9%); animal (8%); home or school (7%); travel (6%); everyday wonder (3%). Proportion of books in the Baltimore collection is not identical with pupils' preferences.

Genuine human interest came out in the Reader's Check List under the question, "What do you think you will remember longest about the book?"

Of James' *Smoky*, a boy wrote, "That Smoky would always buck and try to knock every other rider than Clint, who broke him in;" another boy, "How he (Smoky) came back to his rightful owner."

The comments on Alcott's *Little Women* are interesting, for they were written before the photoplay of the story appeared. Among them are the following: "Laurie did not marry the girl I expected him too." "The way the girls loved each other." "I liked when Laurie came and joined the Busy Bee Society. He helped the girls and threw nuts." "Beth's death," (boy's comment). "The best part was when Jo got mad with Amy and they did things to each other." (Written by a nine-year old girl) "Meg's marriage, Jo's meeting Laurie, Beth is sick, Amy caught in school eating candy." "I will remember the time of Beth's death and how each member of the family kept a stiff upper lip and tried to console each other. I'd give this book to a person who has many troubles and is dissatisfied with life."

Lofting's *Story of Dr. Doolittle* brought out comments like these: "When the monkeys made a bridge with their tails." (Eleven year old boy) "The doctor becomes a cat doctor and does want to be a animal doctor instead of a person doctor." (Nine and a half year old boy) "When Dr. Doolittle got glasses and put them on a horse." "How the parrot got

the doctor out of jail."

Spyri's *Heidi* will be remembered, the readers write, for these things among others: "How Heidi and her uncle were to the crippled girl, Clara." "The beauty of the mountains." "When Heidi had a nightmare." "The way Heidi read a book of rhymes to her grandmother."

From the pupils' informal conversations with the teacher are recorded these sample comments:

Milne: *Winnie The Pooh*

"It's the funniest funny book."

"It's funny when you least expect it."

"I felt like making up some hums myself."

"I read part of 'Winnie-the-Pooh' to my little brother. He liked it. It's a good book to read out loud. It sounds so funny."

Kaler: *Toby Tyler*

"Toby seems so real. I think I'd know him if I met him on the street."

"I just felt too sorry when Mr. Stubbs was killed."

Lofting: *Dr. Doolittle's Post Office*

"It's interesting from the very beginning."

"You can't read it and keep a straight face."

"It makes you want to read another Lofting book."

"I think it's more humorous than 'Alice'."

The response from teachers and pupils has been so gracious and helpful that several related studies are being undertaken. They include: (1) verification of the earlier study by wider participation of teachers, librarians, and pupils; (2) experimentally controlled study of the twenty-five most popular books and the twenty-five least popular, and testing the effects of recommended practice; (3) regrading of library books, suggestions for vitalizing use of books, and suggestions guaranteeing variety of literary experiences to pupils; (4) extension of the study to the secondary level;

(5) extension of study to include school, public library and home library books not listed in the class room collections; (6) study of several editions, where available, of books voted popular because of their content but carrying disapproval on their physical make-up; and finally, (7) a special study of the "literary trash" the pupils reported among their favorites.

The writer is making a card file for each book, recording a summary of the significant data from the survey which has proven helpful to teachers or librarians in book selection or in the use of the books already available in the school or public library. These summaries will become a cumulative record of our successes and failures, with reasons affecting pupils' preferences for "good" books.

The following are the forty-seven most popular books, as gathered from the voluntary readers' reports. The figure following each title indicates the grade in which it is most frequently read.

- Spyri. *Heidi*. 6
- Alcott. *Little Women*. 7
- Lofting. *Story of Dr. Doolittle*. 6
- Clemens. *Tom Sawyer*. 6
- Alcott. *Little Men*. 5, 7
- Dodge. *Hans Brinker*. 6
- Stevenson. *Treasure Island*. 6
- Fisher. *Understood Betsy*. 6
- Grimm. *Fairy Tales*. 5
- Haskell. *Katrinka*. 6, 7
- Jackson. *Nelly's Silver Mine*. 6
- MacDonald. *Princess and the Goblin*. 5
- Anderson. *Fairy Tales*. 5
- Grinnell. *Jack Among the Indians*. 7
- Hale. *Peterkin Papers*. 6
- Brown. *Lonesomest Doll*. 5
- Hooker. *Cricket*. 6
- Kipling. *Jungle Book*. 7
- Lofting. *Dr. Doolittle's Post Office*. 6, 7
- Ashmun. *No School Tomorrow*. 5
- Carroll. *Alice in Wonderland*. 4, 5
- Hays. *Princess Idleways*. 6
- Hooker. *Civilizing Cricket*. 6, 7
- Kaler. *Toby Tyler*. 5
- Meigs. *Wonderful Locomotive*. 4, 6
- Ozaki. *Japanese Fairy Tales*. 6

Genetic Development of Articulation of Consonant Sounds in Speech

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WHAT is good speech for the kindergarten child? When is a child's speech defective? At what age should a child be given special help in articulation?

An attempt to find answers to these questions has led to the study, over a period of three years, of the ability of 140 pre-school children to articulate consonant sounds in words. The records of each child's efficiency in articulation are obtained at four month intervals by means of a simple and attractive short test consisting of isolated words evoked as responses to stimuli of objects, pictures, and questions. Results of the study present some interesting facts, given here in abstract.

Any child's ability to articulate consonant sounds in his speech is conditioned by many factors. Chronological age, intelligence, and social contacts with children of his own age have direct relation to any child's efficiency of achievement on the articulation test.

Boys and girls develop efficiency of articulation at about the same rate from $2\frac{1}{2}$ to $5\frac{1}{2}$ years of age. From this point, girls show slightly more rapid growth as indicated by zero scores on the articulation test. At $6\frac{1}{2}$ years, girls approach efficiency in articulation, while the boys require another year, until $7\frac{1}{2}$ years of age to reach the same degree of perfection.

The sounds that a child uses most in his every-day conversation are those in which he shows greatest ability in articulation. Slightly more than 64% of the sounds that appear most often in

the words of these children's conversation are articulated correctly by them before the age of $4\frac{1}{2}$. About 35% of the sounds that the child uses least often in his conversation do not develop correctly in articulation until after $5\frac{1}{2}$ years.

The twenty-three consonant sounds considered in this study are p, b, m, w, wh, v, f, t, d, n, th as in *the*, th as in *thin*, zh, sh, z, s, l, r, y, g, k, ng, and h. For most of these sounds, there is definite and regular progression toward efficiency of articulation from $2\frac{1}{2}$ to $7\frac{1}{2}$ years. For two closely related sounds, s and z, however, there is a peak of efficiency at about $4\frac{1}{2}$ years, then definite regression until about $6\frac{1}{2}$ years, when definite progress is noted again.

Different sounds are articulated correctly in the speech of all of these normal children at rather well defined limits of chronological age. At $3\frac{1}{2}$ all of the children studied are able to articulate correctly the sounds of b, p, m, w, and h. At $4\frac{1}{2}$ all of the children use consistently the sounds of d, t, n, g, k, ng, and y. At $5\frac{1}{2}$ the sound of f is well established. At $6\frac{1}{2}$ these children articulate correctly the sounds of v, th as in *the*, zh, sh, and l. Not until $7\frac{1}{2}$ are they able to articulate in their speech the sounds of z, s, r, th as in *thin*, and wh. Many individual children articulate all of the consonant sounds perfectly before these ages. The median child in the group at $6\frac{1}{2}$ articulated all of the sounds correctly. One child at three had perfect scores on the articulation tests.

That the sounds are not perfected at the same time is due to a number of

*Abstract of a dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, University of Michigan, 1934.

factors, chiefly those concerned with (1) audition, (2) kinaesthetic sensory discrimination, (3) motor exercise, and (4) dentition. Any one of these factors or a combination of any or all of them, coupled with individual characteristics, operates to determine the ability of any child to use the sounds correctly in his speech.

(1) In order to produce a sound intelligently, a child must be able to hear that sound. Many speech sounds have characteristic acoustic qualities that require extreme delicacy of perception.¹ Individuals differ considerably in ability to distinguish between characteristic qualities of certain sounds. Sounds that develop early in the child's articulation are those whose characteristic acoustic qualities are determined by frequencies of vibration that are easily perceived. Many sounds that develop late have characteristic qualities that are determined by high frequencies of vibration that are difficult to perceive often by adult ears. The characteristic quality of z, s, th as in *thin*, l, sh, zh, and th as in *the*, are carried by frequencies of vibration as high as 6000 cycles per second. This frequency exceeds that of the acoustic sounds commonly used in tests of auditory perception.

(2) Before a child can establish a habit of using certain muscular adjustments of the tongue to produce certain sounds, he must have learned by some means to make that adjustment, and so accurately to perceive that this one adjustment is the correct one to produce the sound he wants that he can reproduce the adjustment at any time. The first adjustment may occur accidentally, or as a result of repeated trials, perhaps in purposeless babbling or after conscious effort. The child is guided in his attempts to repeat the sound, first by his perception of the acoustic qualities of the sound, then by kinaesthetic

sensory discrimination of the position of his tongue when he has made the sound properly. The opinion of nervous anatomists² at the present time is that there are no proprioceptive sense endings in the intrinsic muscles of the tongue; therefore kinaesthetic discrimination of the positions of the intrinsic muscles is difficult to perceive. For all of the sounds on which the tongue tip touches some other structure of the mouth, there is adequate sensory stimulus (tactile) to allow the same position to be repeated with some accuracy. For sounds in which action of the intrinsic muscles is dominant, and in which the tongue has no tactile contact, the adjustment is at best uncertain. The sounds that develop late, especially z, s, r, th as in *thin*, l, sh, zh, and th as in *the*, are produced by dominant action of the intrinsic muscles of the tongue.³ Without tactile stimuli, these muscles cannot provide accurate sensory percepts of position, and most of these late developing sounds have slight, if any, tactile contact when produced accurately.

(3) The processes of feeding provide muscular exercise for the tongue, and thus develop its ability to assume certain positions that later produce intelligible sounds.⁴ The muscle adjustments that are required to make certain of the sounds that develop very early in the child's speech, notably b, p, m, w, d, t, n, g, k, ng, and y, are identical with the adjustments required for feeding. Of all the sounds a child uses in his early speech, 32% are produced by the action of the tongue tip against the rugae of the palate as in sucking. These sounds are d, t, and n, for which the tongue position is identical, the characteristic

² Huber, G. Carl, Director of the Anatomical Laboratories, University of Michigan, statement by private interview, March 12, 1934. Used by permission.

³ Landois, Leonard: *A Manual of Human Physiology*. Philadelphia, P. Blakiston, 1885.

Shohara, Hide: *Genesis of the Atriculatory Movements of Speech*. Unpublished doctoral dissertation, University of Michigan, 1932.

Sobotta-McMurrich: *Atlas of Human Anatomy*. New York, Stechert, 1927.

⁴ Shohara, Hide, op. cit.

differences between them being that d has voice, t is without voice, and n requires that voiced breath proceed outward through the nasal cavities.

(4) Since the sides of the tongue, in producing almost all of the lingual consonants rests on the molar teeth, these teeth are probably present before the sounds can be efficiently reproduced. If they have not yet erupted, their growth within the gums has affected the shape of the palate so that adequate passage for the breath between the tongue and the palate is possible.⁵ The difficulty of articulating s and z by children 5, 6, and 7 years of age is conditioned by characteristic spacing or spreading between the anterior teeth that coincides with maturation of the dental arch. Since the accurate positions for producing s and z have been learned with difficulty on account of lack of sensory discrimination in the tongue, and since their characteristic quality is produced by diffusion of the breath stream against the rough and irregular rugae of the palate as it is blockaded by the teeth in front, any changes in the structures that effect blocking and diffusion modify the sounds produced. When the teeth very gradually spread apart and allow spaces between for air to escape, characteristic blocking cannot occur even though diffusion has been altered

⁵ Friel, Sheldon H.: Occlusion: Observations of its Development from Infancy to Old Age. *International Journal of Orthodontia*, 13: 322-41, 1927.

but slightly or none at all.

Individual differences in ability to articulate all consonants are noted at all ages. This is due to differences in rates of maturation of the factors upon which speech development is dependent. Pathological factors that interfere with normal progress in physical growth and maturation also affect maturation of speech abilities.

The results of this study show that a normally developing child, both physically and mentally, may be expected to have reached maturity of articulation *at least* by eight years of age. Comparison with other children of his age and general abilities will show deviations in speech for any child before this age. The median girl in the groups of children studied approaches maturity of articulation shortly after six years of age, the median boy at seven. One might conclude, therefore, that unless definite pathological factors were present to alter prognosis, special help in articulation need not be given to children younger than this age. At 5½ there appears to be a sort of plateau in sound learning for slowly developing children. If, at six years, there should not be notable progress in ability to articulate all sounds, the case might well be examined by a speech clinician to determine whether special help is required to assure usual progress in ability to articulate consonant sounds.

FACTORS INFLUENCING PUPILS' READING

(Continued from page 158)

- | | |
|---|-------------------------------------|
| Pyle. Wonder Clock. 4 | Lindsay. Silverfoot. 7 |
| Schultz. Lone Bull's Mistake. 6, 7 | Collodi. Adventures of Pinocchio. 3 |
| Smith. Jolly Good Times. 6 | Sewell. Black Beauty. 5 |
| Spyri. Moni, the Goat Boy. 5 | Chesney. Lady Green Satin. 8 |
| Lang, ed. Arabian Nights. 6 | Meader. Black Buccaneer. 6 |
| Burnett. Racketty-packetty House. 4 | Milne. Winnie-the-Pooh. 4 |
| Darby. Skip-come-a-Lou. 7 | Paine. Arkansaw Bear. 5 |
| Defoe. Robinson Crusoe. 5, 6, 7 | Perkins. Dutch Twins. 6 |
| Dix. Merrylips. 5, 6, 7 | Stoddard. Two Arrows. 4, 5, 6, 7 |
| Drummond. Monkey that Would not Kill. 4 | Kipling. Just So Stories. 3-9 |
| James. Smoky. 8 | |

Children's Books at the International Bureau of Education*

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New York Public Library

SOON after the meeting of The World Federation of Educational Associations in Geneva in 1929, the children's books from various countries that were exhibited there were given as a permanent exhibit to The International Bureau of Education, and a department of children's literature was created for the Bureau. From the beginning, this department has been under the direction of Mlle. Blanche Weber, a graduate of the University of Geneva. In the four years that have followed, Mlle. Weber has established this department as a part of the educational life of Geneva, and has greatly broadened the scope of her work. The number of countries sending a selection of books has been increased from the original twenty-six to thirty-seven. A collection of books on child psychology, education and children's literature has been added. A collection of magazines and periodicals for and about children has been made, each country sending the ones that is considered representative. Psychological studies in children's reading are being made under the direction of an American psychologist, Miss Gilchrist, a study that should have a peculiar value when it is finally completed. Two catalogues have been published, one in 1929 and a later one in 1932. This later edition has annotations in both French and English, a brief synopsis of the background of the committee members from each country, and a list of books from each country that describe and analyze children's books and reading.

*Published under the direction of the Book Evaluation Committee of the Section for Library Work with Children, American Library Association, Miss Elizabeth D. Briggs, Chairman.

The outstanding service of the department, however, is its value as a place for study for the students of the University of Geneva and the International Bureau, and for the many travelers who come to Geneva for information and for pleasure. To a student or traveler of intelligence and vision, this collection is a challenge.

It is housed in a long, low room overlooking the Square. Here are boys' and girls' books representing thirty-seven different countries, ranging from the picture books as well known as the lovely colored ones from England and Sweden and Germany to the little-known folk tales of Latvia and Africa. The selection, made by people from each country who are thoroughly familiar with books and with boys and girls, varies in interest and in value. Some seem to give a vivid picture of the country, of its traditions and its customs, of its folk festivals and its fields and hills and forests. Some are more conventional and show only books that are written with an educational or an ethical purpose.

As one passes from shelf to shelf, one feels keenly history in the making. From Russia, for instance, because the selection was made very recently, the books are only those approved by the Soviet Government. Alexander Pushkin's lovely folk tales with the Bilibin drawings are not there. Nothing is there that shows Russia as it was — wide, mysterious, touched with the color and romance of its folk literature and folk music. From China the little primers with their simple, rather sentimental illustrations that look as though they had been borrowed from

a mid-Victorian reader, speak eloquently of the fact that only since 1921 has there been a written language that could be read by the common people. From India, excerpts from Tagore and the old folk-fables fill pages that win instant admiration for their clear, striking characters, their wide margins and their clever, if sophisticated black and white drawings.

The books from the Balkan countries stand out vividly. Bulgaria and Roumania have sent picture books that reproduce in fine color printing their fields and villages, their amusing, individual animals, their peasants in bright characteristic costumes. Certain pages illustrating quaint folk festivals make a gay and effective note in the collection as a whole.

Nearest to the true inner life of a child, perhaps, are the books from Germany, from Sweden and from England. Elsa Eisgruber's *Sause, Kreisel, Sause* and Leslie Brooke's *Johnny Crow's Garden* and *Golden Goose* seem to take us straight from the adult thought of children to the child himself. This same quality is felt, perhaps less strongly, in the books from Latvia, which are particularly attractive in their color and in their general typography.

There has been a good deal of interest among foreigners visiting the Bureau in the picture books from America. Palmer

Cox's *Brownies*, Wanda Gag's *Millions of Cats* and the Petersham *Christ Child* are often found lying on the tables, as well as the *Huckleberry Finn* with the Kemble illustrations and the James Daugherty edition of Irving's *Knickerbocker History*.

Perhaps the most consistent and the most revealing of all the collection is the one from Czecho-Slovakia. Selected by a member of the staff of the Masaryk Institute under the general direction of Dr. Suk, it gives one a very real sense of all that the country is doing for its boys and girls.

It has been apparent for years that a clearing house of information about children's books and reading in all the countries of the world was needed and must, eventually, come. It is logical to place it here in Geneva, where the nations of the world have representatives. The University classes here are attended by people from every country. One cannot spend a day in the Bureau without seeing faces from practically every race on earth. Their interest in the children's books is keen and stimulating. We American librarians have every reason to feel a sense of pride in this collection and all that it represents.

From the report of the A. L. A. representative on the Committee of Experts on Children's Literature, The International Bureau of Education, Geneva.

WHAT IS CREATIVE EXPRESSION?

(Continued from page 151)

for the existence of the class. The training of minds to think and to understand is certainly justification enough.

We are not living in a static world but in one which is continuously changing, and if we think only in terms of the present we will be unable to meet the problems of our rapidly evolving system. Imagination is the function of the brain which is able to picture what is not present in point of space and time as if it were visible to the senses.

This power to visualize the otherwise unknown is going to become increasingly necessary as we go on into a more and more complicated social system, keyed to an incredible rate of speed in its operations. And in order that the expression of self may be safe, self must learn to control and regulate its emotions, for they are like the horses of the sun-god's chariot: too strong for the hand of Phaeton.

A Critical Summary of Selective Research*

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(Continued from May)

Soffell, Catherine A., "A Comparison of the Use of Imposed with Self-Chosen Subjects in Compositions of Elementary School Children." M. A. Thesis, School of Education, University of Pittsburgh, Pittsburgh, Pennsylvania. Directed by Dr. Gerald Yoakam, 1929. Unpublished. Filed in the University of Pittsburgh library.

Character of Research. Experimental.

Problem. 1. Is it better to assign composition subjects to children or to allow free choice? 2. Will a limited amount of time in which to write affect the results? 3. Do all grades show the same regularity in making higher scores on the best type of subject? 4. What subjects interest children in self chosen compositions? 5. Does season have any effect upon choice of subjects?

Limitations of Study. 1. The investigation was conducted by six teachers in three elementary schools in the city of Pittsburgh. 2. The pupils were from grades 4A to 6A inclusive, 304 in all. 3. The papers were scored on the Thorndike Extension of the Hillegas Scale by two persons. 4. The one-group rotation method of experimentation was used.

Procedure. 1. Before the experiment was begun all pupils were tested on the Stanford Achievement Test and the Wilson Language Error Test to determine their general educational achievement and their ability in language. 2. They were then assigned the task of writing five compositions, two of which were on subjects of free choice and three on subjects assigned by the experimenter. 3. Two weeks elapsed between each writing. 4. The directions to teachers and to pupils were uniform for all parts of the experiment. The time allowed for each composition was 30 minutes. 5. All papers were scored by the experimenter and one other person. When there was a difference of opinion as to the proper score for a composition, the experimenter's mark was taken as final.

Specific Findings and Conclusions. 1. The pupils were found at the beginning to be slightly above the norm in general achievement and

*National Conference on Research in Elementary School English.

slightly below the norm in language ability as measured by the language error test. 2. The averages made on all compositions written on self-chosen subjects were better than the averages made on all compositions on imposed subjects. 3. The time limit of thirty minutes seemed to be satisfactory. 4. Lower grades seemed to profit more by being allowed to choose their own subjects than upper grades. 5. Assigned subjects that appeal to children's interests brought higher scores than uninteresting subjects. 6. When permitted to choose their own subjects, children showed that they had a wide range of interests. 7. Many children choose subjects relating to the season of the year.

Spaulding, E. R., "A Critical Study of Two Methods of Testing Punctuation." Master's Thesis, College of Education, University of Iowa, Iowa City, Iowa. Directed by Dr. Harry A. Greene, 1930. Unpublished. Filed in Education Library.

Character of Research. Experimental appraisal of two techniques for testing achievement in punctuation.

Problem. To compare the validity, reliability, and scoring difficulties of the proof reading type of test with the recognition-recall type.

Limitations of Study. 1. Only one form of each test was constructed. 2. Five hundred and eight pupils in grades seven, eight, and nine participated. 3. The data were secured in three public school systems in Minnesota. 4. Thirty items were included in each test. 5. Validity of test items was not definitely established since the same content appeared in the three types of tests used.

Procedure. Two usage tests were constructed, identical in content. One of these (Form A) was of the proof-reading type, while the other test (Form B) was of the recognition-recall type. The third test, a rules test, was a 30 item recall (completion) type covering the same punctuation skills as those tested in Forms A and B. The two usage tests, together with the rules test, were given to each pupil. The reliability of each form of the test, computed by means of the chance-

halves method, was determined for 100 cases selected at random from each grade level. Each form of the usage tests was correlated with the rules test to determine the validity of the tests.

Specific Findings and Conclusions. 1. There was no significant difference in the validity of the two tests. 2. Form B was more conveniently arranged for scoring than Form A. 3. The pupils in each grade showed a general weakness in their ability to use punctuation marks correctly. The errors that were most common in the seventh grade tended to persist in the eighth and ninth grades.

Stormzand, Martin J., and O'Shea, M. V., *How Much English Grammar?* (A study of grammatical construction and of errors.) Warwick & York, Baltimore, Maryland, 1924.

Character of Research. Analysis of the frequency of use of grammatical constructions and of the relation between use and error in various types of writings.

Problems. 1. To determine the phases of grammar that are most commonly found in everyday usage. 2. To discover the relative emphasis which should be given to the various elements of instruction in grammar. 3. To compare present-day practice in grammar teaching with present-day usage and needs. 4. To discover the relative persistence of various types of errors at different school levels.

Limitations of Study. The limitations in getting "chances" for a number of the errors made comparisons with the results of other studies involving relations between use and error somewhat unsatisfactory.

Procedure. 1. Ten thousand sentences were selected from the following sources of every-day usage: (a) contemporary writing, including classical prose, "light" fiction, newspaper articles, and editorial material from newspapers and magazines; (b) adult business letters; and (c) compositions written by pupils in the elementary school, high school, and college. 2. These ten thousand sentences were analyzed for the purpose of discovering frequency of usage of the following elements: (a) sentence structure, (b) clauses, (c) phrases, (d) parts of speech, (e) nouns, (f) pronouns, (g) verbs, (h) adjectives, (i) adverbs, and (j) all other parts of speech.

Specific Findings and Conclusions. 1. Sentence length: The sentences averaged 11.1 words in length for fourth-grade pupils, 12.0 words for sixth-grade pupils, 15.2 words for eighth-grade pupils, 18.0 words for tenth-grade pupils, 19.8 words for twelfth-grade pupils, 21.5 words for upper-classmen in the university, and 20.9 procedures.

words for adults. 2. Sentence form: In the fourth grade 26.6% of the sentences were complex in form; in the sixth grade, 36.5%; in the eighth grade, 37.2%; in the tenth grade, 37.6%; in the twelfth grade, 42.0%; in the upper classes in the university, 54.9%; and in adult usage, 45.6%. 3. Ratio of clauses per sentence: The ratio of dependent clauses per one hundred sentences was 24 in grade four, 34 in grade six, 59 in grade eight, 71 in grade ten, 83 in grade twelve, 132 in upper classes in the university, and 97 in adult usage. 4. Ratio of errors to words: The ratio of errors to the number of words was 1 to 11.5 in grade six, 1 to 12.4 in grade eight, 1 to 12.4 in grade ten, 1 to 20.7 in grade twelve, and 1 to 22.9 in upper classes in the university. 5. Classification of sentences: Distinguishing between sentences according to form is of fundamental importance; however, classifying sentences according to meaning should not be emphasized. 6. Classification of clauses: Distinguishing between restrictive and non-restrictive clauses is fundamental to sentence control; however, distinguishing among adjective, adverbial, and substantive clauses serves no useful purpose. 7. Parts of speech: Certain phases of verb usage and pronoun usage warrant extended treatment in a course of study; however, many detailed items relative to parts of speech should be eliminated. 8. Dependent clauses: Gaining control of the sentence depends on the mastery of the dependent clause.

Implications. 1. There is considerable doubt as to whether technical grammar functions in language mastery. 2. Curriculum construction in language and grammar should place large emphasis on psychological principles of language usage and on the results of studies involving frequency of errors in relation to use, and persistence and social seriousness of errors. 3. Scientific grading should be based on different usages at different levels and persistence of errors at different ages. 4. The last few years of the elementary school and the early years of the high school constitute the critical time for language mastery.

Symonds, Percival M., "Practice versus Grammar in the Learning of Correct English Usage" (An experimental evaluation of teaching procedures with sixth grade pupils). *Journal of Educational Psychology*, XXII (February, 1931), pp. 81-95.

Character of Research. An experimental study of the effects on usage of six different teaching

Problem. To determine the influence of knowledge of grammar on usage.

Limitations of Study. 1. No attempt was made to equate groups. 2. Tests rather than the free writings of children were used to measure gain. 3. The permanency of learning was not determined by subsequent testing.

Procedure. 1. The following instructional procedures were subjected to experimentation: (a) repetition of correct forms, (b) repetition of correct and incorrect forms, (c) learning grammatical rules and principles, (d) grammatical analysis, (e) choice of correct constructions, and (f) a combination of the above procedures. 2. Each procedure was tried out with three classes in a different school. The four cooperating schools were located in New York City. 3. Test given at beginning of experiment was immediately repeated and all gains were computed from the second application in order to eliminate the effect of practice. 4. Experiment utilized a test-teach-test technique. 5. Tests used in the experiment employed an error correction technique.

Specific Findings and Conclusions. 1. The combination of teaching procedures improved usage more than any single procedure. 2. Repetition of correct forms in a way that clearly indicates the correct form and the distinction between the correct and incorrect form had greater influence on usage than any procedure in which grammar was involved. 3. Training in the choice of correct expression had more influence on usage than grammatical analysis or the learning of rules. 4. Grammatical analysis and memorization of rules were about equally effective in improving usage. 5. Mere repetition of correct forms, as compared with other procedures, was found to be very ineffective in improving usage.

Implications. 1. Grammar should be conceived of as a means of summarizing correct usage which has been learned rather than as a means for learning correct usage. 2. Better learning will result when material is selected in harmony with children's interests and previous learnings than when the latter are disregarded. 3. The experimental approach to problems of learning is much more satisfactory than the method of correlation analysis. 4. "The experimental method must give heed to the law of the single variable." 5. Motivating devices apart from the learning experiences offered have little value.

Symonds, Percival M., and Hinton, Eugene M., "Studies in the Learning of English Expression: V. Grammar" (Analysis of grammatical errors). *Teachers College Record*, XXXIII (February, 1932), pp. 430-38.

Character of Research. An analytical study of the frequency and persistence of errors in grammatical usage in children's compositions.

Problem. To determine the growth which takes place in children's ability to write English that is grammatically correct.

Limitations of Study. 1. The number of compositions corresponding to some of the scale values was quite limited. 2. Specific errors were not included in the tabulations. 3. Analysis was based to some extent on conventional rules and assumptions.

Procedure. 1. 724 compositions calibrated according to the Hillegas scale were analyzed for frequency and persistence of grammatical errors. 2. The compositions were scored by means of a key which was an adaptation of Willing's "Error Guide." 3. The results are presented so as to show (a) the number of errors per 10,000 words of composition, together with comparable findings from Willing's study, (b) the progress that takes place in grammatical usage as pupils move from lower to higher grades and as the quality of compositions improves, and (c) the rank order of grammatical errors for each school grade.

Specific Findings and Conclusions. 1. Errors in grammar are not as numerous as errors in sentence structure or in punctuation. 2. As composition quality improves, the number of grammatical errors decreases. 3. Errors in verb forms are more numerous than in any other part of speech. 4. Among the errors in verb form, those connected with verb tenses are the most conspicuous. 5. Grammatical errors tend consistently to assume about the same rank in the various grades; confusion of present tense for past tense consistently assumed first rank in all grades.

Implications. 1. The results of this study should be given serious consideration in the selection of content for courses of study, textbooks, and tests. 2. Teachers should give consideration to errors occurring among their own pupils as well as to errors resulting from general studies.

Wormley, G. Smith, "A Controlled Experiment in the Teaching of English Grammar." Master's Thesis, Teachers College, Columbia

University. Directed by Dr. Thomas H. Briggs, 1931. Unpublished. Filed in Library of Teachers College.

Character of Research. Study of methods of improving use of certain verb forms.

Problem. To discover whether better results in the use of certain verb forms are obtained by devoting definite periods to formal drill or by emphasizing the forms as they occur in daily language use.

Limitations of Study. 1. Two groups not entirely equated as to I. Q. 2. Teachers' proficiency subjectively rated by head of department of English and the principal. 3. Population used in experiment limited to eighty 7A pupils. 4. Time of experiment limited to fourteen weeks. 5. The verb forms stressed in experimental group were more limited in number and kind than those in control group.

Procedure. Two classes of 7A pupils, 35-40 pupils per class, were equated as to I. Q. as far as possible. One group was designated as a

control group; the other, as experimental. Initial tests were given to both groups, under the direction of the department of research. Two teachers, rated as equal in proficiency by the English department, were given charge of the classes. In the control group a period of five minutes three times a week was devoted to formal grammar drill. In the experimental group correct usage was emphasized in the regular classroom procedure every day. At the end of the seventh week the teachers were rotated. At the end of fourteen weeks final tests were given both groups.

Specific Findings and Conclusions. The experiment indicates that better results are obtained in teaching verb forms by formal drill than by mere emphasis on correct usage during classroom activities.

Implications. Curricular emphasis on formal drill is likely to be more effective than mere emphasis on usages in certain of the more routine or mechanical aspects of language.

PROBLEMS NEEDING INVESTIGATION

I. Objectives of Instruction

1. Determination of the objectives of language instruction. (Lyman)*
2. Determination of suitable standards in language usage. (Greene)
3. Determination of trends in social standards in language. (Greene)
4. Analysis and validation of the basic language skills. (Greene)
5. Determination of the relative social importance of certain usages. (Greene)
6. Determination of the most important principles of grammatical usage. (Nelson)
7. Establishment of differential norms of pupil achievement in various language abilities. (Greene)
8. Analysis of the social demands on written and oral language skills. (Greene)
9. Analysis of the school demands on written and oral language skills (Greene)
10. Evaluation of the various types of outcomes or objectives that are recognized for the field of English composition. (Brueckner)
11. Analysis of the reasons why pupils fail to achieve the objectives that are recognized for the field of English compositions. (Brueckner)

*The name in parentheses indicates the person who submitted the problem.

II. Curriculum Content and Activities

12. Determination of the functional vocabularies of school children. (Pendleton)
13. Establishment of an exhaustive compendium of currently accepted usage. (Wood)
14. Determination of crucial errors in the field of English. (Brueckner)
15. Vocabulary study to establish written and spoken master lists separately. (Wood)
16. Determination of the structure of the actual conversation of school children. (Pendleton)
17. Determination of the best plan of organizing language and grammar classes. (Symonds)
18. Comparison of the sentence structure of oral language and of writing. (Barnes)
19. Analysis of the quality and quantity of the vocabulary of themes. (Horn)
20. Determination of speech sounds and the difficulties experienced in making them. (Pendleton)
21. Determination of the most important word relationships (i. e., functional grammar) by means of frequency studies. (Pendleton)
22. Determination of the specific variations of punctuation skills which bear the burden of social usage. (Greene)

23. Development of materials illustrative of the points to be emphasized for pupils of all levels. (Symonds)
24. Determination of the effectiveness of an activity program which allots no definite time to language teaching in developing correct language habits. (Goodyknootz)
25. Determination of the extent to which a school newspaper can be used to back all of the language, grammar and composition skills necessary in writing. (Mackintosh)
26. Determination of (a) the occasions in an ordinarily enriched curriculum, in which children use composition (outside of assigned composition tasks) and (b) the skills involved in these occasions. (McBroom)

III Grade Placement of Objectives and Activities

27. Determination of appropriate cycles of instruction. (Lyman)
28. Distribution of language specifics among the various grades. (Lyman)
29. Development of defensible procedures in grade placement of language subject matter. (Greene)
30. Determination of specific language difficulties which tend to persist from grade to grade. (Greene)
31. Experimental appraisal of the language usages which can be most effectively taught on each grade or age level. (Betts)
32. Determination of the proper age or grade at which to teach such concepts as unity, coherence, parallel structure for parallel ideas, and the difference between meaningful and meaningless repetition. (Pooley)

IV. Teaching and Administrative Techniques and Procedures

33. Value of models in teaching composition. (Bamberger, Symonds)
34. Inventory of most effective methods and devices for teaching oral English. (Betts)
35. Summation and appraisal of the methodology of "progressive" teachers of English. (Betts)
36. Most effective method of teaching grammar in order to get functional results. (Ashbaugh)
37. Methods which the school can employ to develop adequately the power of fluent, rich, oral expression. (Brueckner)
38. Procedures for making the skills in language, grammar and composition truly

functional rather than isolated drill experiences. (Mackintosh)

39. Effectiveness of the dictaphone as a means of checking on pupil growth in various phases of oral composition. (Bamberger)
40. Effect of diagramming upon the grasp of sentence structure, including grammar as well as a control of thought units. (Horn)
41. Effect of practice-pads and work-books on the actual language habits of the pupil as expressed in the writing of themes and in oral speech. (Harap)
42. Determination of the time allotments which are desirable for language training (a) in language classes, and (b) in classes other than language classes. (Goodyknootz)
43. Procedure which the school might employ in order to counteract the destructive influences which extra-school factors bring to bear on the child's ways of expressing himself. (Brueckner)
44. Relative effectiveness of the teaching of composition (a) by means of much writing, and (b) by means of less writing combined with more work preceding the writing and following it. (Barnes)
45. Effect produced when children are permitted to write a great deal and to do more difficult writing than they are prepared for as contrasted with the effect produced when the children's writing is more directed, more restricted, and less creative. (McBroom)
46. Relative value (a) of formal drill periods and (b) of drill periods growing out of practical writing situations on test scores in grammatical usage, on the use of practiced items in personal writing, and on attitudes toward language as a subject. (Trabue)

V. Transfer of Training

47. Effect of oral language drills on written composition. (Greene)
48. Effect of instruction in oral English on written composition. (Ashbaugh, Bamberger)
49. Possibilities of systematic correlation of language with the content subjects. (Greene)
50. Relative effects of the study of different foreign languages on English usage. (Ashbaugh)

51. Effect of the study of a foreign language upon the child's use of English. (Ashbaugh)
52. Extent to which a knowledge of language and grammar functions in correct usage. (Ashbaugh, Greene, Guiler, Nelson)
53. Effect of provision for enriched spelling vocabulary on the extent of the oral and written vocabulary of the school child. (Bamberger)

VI. Measurement of Learning Products

54. Determination of the value of pronunciation tests. (Nelson)
55. Development and validation of suitable devices for the more objective measurement of oral composition abilities. (Greene)
56. Determination, by means of a parallel group experiment, of the actual language gains in oral and written speech which result from the study of grammar in the junior high school. (Harap)
57. Comparison of the quality of writing secured in a given time (a) when the writing is merely an expression of the content of pupils' thought in such subjects as history, science, or geography, and (b) when the student is compelled to decide upon the topic and think what to say about it in addition to facing the problems of composition. (Horn)

VII Psychological Aspects of Language Learning

58. Learning difficulties involved in acquiring specific language skills. (Greene)
59. Causes of errors in punctuation and in sentence structure. (Mabie)
60. Analysis and identification of certain psychological interferences in language learning. (Greene)
61. Manner in which children introduce new words into their vocabularies. (Goodykoontz)
62. Determination of how children make corrections in grammatical forms in their speech. (Goodykoontz)
63. Relation between vocal expression and

- other forms of expression—e. g., posture, rhythm, art, music, etc. (Bardwell)
64. What the elementary teacher needs to know about the mental hygiene aspects of language development. (Goodykoontz)
65. Determination of personal qualities that lead to or are associated with what we call creative ability in writing. (Brueckner)
66. Value of the "proof-reading" technique not merely in testing but also as a part of the learning activity. (Odell)
67. Effect of emphasis on forms in which pupils make frequent errors to the exclusion of those which they use correctly. (Odell)
68. Relations between children's gradually increasing mental development and the sentence patterns which they may be expected to use and in which they may be profitably trained. (Lyman)
69. Determination of the levels of skill which should be attempted at various ages in such language activities as asking factual questions, making introductions, delivering messages, making explanations, etc. (Goodykoontz)
70. Discovery of periods of natural language awakening—e. g., time when pupils begin to think in complex relations and are therefore ready to write and to speak in complex sentences. (Lyman)
71. Determination of (a) the most economical time to study functional grammar and (b) the phases of functional grammar that need to be taught at each grade level or mental age level. (Pooley)
72. Determination, on the basis of evidence derived from children's expression, of steps in the development of the power to think abstractly and logically from a major and minor premise to a conclusion. (Bardwell)

VIII. Evaluation of Research Techniques

73. Critical evaluation of research techniques and methods suited to the language field. (Greene)

Editor's Note. Critical evaluation of the summaries by the following Conference speakers will be published in the September *Review*: Dr. Emmett A. Betts, Dr. Philip A. Boyer, Dr. Paul McKee, Dr. W. W. Theisen, and Dr. G. A. Yoakam.

Editorial

Active Education

IN leafing through the indexes of the various volumes of *The Review*, I am struck with one thing. Nowhere do I find the word "discipline." The old negative ideals of order, control, punishment have disappeared so completely that they are no longer even mentioned. Instead I find an emphasis upon activity indicated by such titles as "Unharnessing Pegasus," "Let the Child Read," "Children's Interests in Reading," "May the Child Speak?" "Teaching Literature for fulness of Experience," "Opening Magic Casements," "Puppet Shows in the Elm Street School," and many others.

In the best recent practices in the teaching of composition, "activities programs" are carried out with results that would have astonished the teacher of the humdrum school of a generation ago. Certain composition activities give full, spontaneous release to child energy, and at the same time make possible sure control of the educational factors involved.

For example, one composition teacher centered the attention and enthusiasm of a sixth grade class upon individual diaries. It came about in a perfectly natural way that the children sought help in improving their diaries by improving their sentences. Similarly the school paper and the school assembly have been used. Miss Marion Walsh of the Louisville Normal School obtained, for a school newspaper, some remarkable compositions from average elementary school children (reported in *The Review* for February, 1932).

Even more striking are the results of skillful teaching of creative writing. Much mediocre work has been done in creative writing, and there is grave danger that this form of composition may become a fad. Progressive teachers, however, recognize the vital place that creative composition has in modern education.

Every normal child, at some phase of his development, is a poet. It has long been acknowledged that imaginative writing in the schools benefits the talented child, but only recently have educators come to recognize its value to children in general. The writing of short stories, poetry, and plays is the expression of the creative energy of child life. That is why the schoolroom with a place for creative writing reflects joyousness rather than drudgery. Here is a phase of education that is intrinsically a part of school life, because it belongs essentially to youth. It is the one subject in the curriculum that does not need to stand the test of ultimate usefulness in adult life. Children cannot grow normally without opportunities for creative expression.

Just as recreation is complementary to work, and equally indispensable, so creative writing is as essential as writing which is concerned with purely practical matters of communication.

The work of such gifted child poets as Hilda Conkling, Helen Douglas Adam, and Nathalia Crane has forced educators to give serious attention to problems of imaginative composition. But children who are not especially gifted have written excellent poems under the direction of H. Caldwell Cook of the Perse School in England, Hughes Mearns, formerly of the Lincoln School of Teachers College, Columbia, and George Mackaness of the Teachers College at Sydney, Australia.

Children are sentient souls as well as reacting organisms. Like the sensitized film, they show the effects of exposure to all grades and degrees of light. One must understand them thoroughly to secure the right effects in education. Mere enthusiasm will not do. This is true of all present-day education by activity, but in nothing is it more apparent than in the teaching of creative writing.

Shop Talk

Among recent books for children, the following are especially worthy of note:

- Bianco, Margery Williams. *The Hurdy-Gurdy Man.* Illustrated by Robert Lawson. Oxford, 1933. 75c. A charming story with delightful illustrations.
- D'Aulaire, Ingri, and Edgar Parin, illustrators. *The Lord's Prayer.* Doubleday, Doran, 1934. \$1.75. The illustrations, in flat, delicate colors, radiate sincerity and gentle piety.
- Crockett, Davy. *Adventures of Davy Crockett.* Told mostly by himself. Illustrated by John W. Thomason, Jr. Scribner, 1934. \$2.50. Capt. Thomason's drawings should help Davy to gain his rightful place as a hero of American children. The sketch, opposite page 28, of members of the American Congress, is the perfection of comedy.
- Farjeon, Eleanor. *Ameliaranne and the Magic Ring.* Illustrated by Susan Beatrice Pearse. David McKay.
- Field, Rachel. *Just Across the Street.* Illustrated by the author. Macmillan, 1933. \$1.50.
- Hader, Bertha and Elmer. *Whiffy McMann.* Illustrated by the authors. Oxford, 1933. 75c. Whiffy is the most engaging kitten since Millions of Cats stalked across the library tables.
- Housman, Laurence. *What O'Clock Tales.* Illustrated by J. R. Monsell. Stokes. \$2.00.
- Lamprey, L. *All the Ways of Building.* Illustrated by Helene Carter. Macmillan, 1933. \$3.50. Emphasis is upon Gothic. A valuable book, despite some regrettable omissions.
- Lathrop, Dorothy P. *The Little White Goat.* Illustrated by the author. Macmillan, 1933. \$1.75. A story of enchantment, of course. How else could it fit the Puckish creatures Dorothy Lathrop draws?
- Mochi, Ugo. *African Shadows.* Silhouettes and text. Robert O. Ballou, 1933. \$2.00. A book of rare distinction and beauty.

Seldom has an artist caught the individuality of animals as Mochi has in these silhouettes.

The Review has received copies of several published collections of children's work. Among them are the *Washington School Yearbook*, Springfield, Massachusetts, compiled under the direction of Miss Sara E. Chase, principal of the Washington School; *Eyes Enchanted*, a book of Sam Houston verse, published by the Sam Houston School Press of Dallas, Texas; and *Voice of Youth*, an anthology of poems by pupils of the Voorhis School for Boys, San Dimas, California. The last two are collections of verse. All are attractive volumes, and are valuable in the achievement they represent.

A literary tour of England and Scotland, designed especially for teachers of English, is being conducted by the American Institute of University Travel, from July 6 to August 24. A feature of the trip will be a week at the Malvern Dramatic Festival. Information may be secured from Mr. C. C. Certain, 6505 Grand River, Detroit, Michigan.

The Speech Fellowship and Institute, 56 Gordon Square, London, W. C. 1, announces a summer school from July 9 to July 21. Miss Marjorie Gullan will direct work in choral verse speaking.

The Flower Grower, edited by Madison Cooper, Calcium, N. Y., is a magazine that grade school English teachers will find helpful in bringing to life the tiny spark of interest, too often unfanned in the classroom. There are bright flashes on almost every page to start some small writer to thinking and talking or writing interestingly. In the February number there is a paper on Spanish moss, another on pet humming birds, and a discussion of Brazil nuts. There is each month a section for teachers. The editor is a real personality in this magazine.

SOME POETRY WRITING EXPERIENCES IN THE THIRD GRADE

(Continued from page 154)

period were among the best, which is probably to be expected.

THE QUEEN

At the bottom of the sea lives a fairy
And the queen of the sea is she.
She rules all the fishes
Who do just what she wishes.
But she's kind as a fairy can be.

She's never, never cross, and never scolds them.
She never, never, sends them to bed.
At night there's a ball,
And they dance one and all
Till the sky in the morning is red.

THE MOON

The moon has a ball gown of pretty blue satin.
And silver star trimming, and fur.

When she goes to a party all dressed up so finely,
The night is delighted with her.

MY CASTLE

I am building a castle on my playroom floor
For a make-believe princess of my own.
There are towers, and dungeons, and a secret trap door.
And the castle is made out of stone.

FROM MY WINDOW

Early in the morning
Before I'm awake,
A fat old robin
Is a bugler for my sake.

He chirps his song, "Cheer-up, cheer-up,"
Outside my window-pane
I even hear him singing
When the sky is gray with rain.

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C. C. Certain, Editor

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